

FAVORITE BALLADS

BY

VARIOUS AUTHORS.

1 — DREAMS	<i>F.H. Hodges.</i>	★ 3
2 — CHARM HAS DEPARTED (<i>The</i>)	<i>W. Dempster.</i>	3
3 — I'LL FOLLOW THEE.	<i>H. Farmer.</i>	3½
4 — WHAT'S A' THE STEER KIMMER	<i>A. Lee.</i>	2½
5 — I DREAMT THAT I DWELT IN MARBLE HALLS	<i>Halfe.</i>	2½
6 — COME WHERE THE FOUNTAINS PLAY	<i>Linley.</i>	2½
7 — MAKE ME NO GAUDY CHAPLET	<i>Donizetti.</i>	3
8 — CHEER BOYS CHEER.	<i>Russell.</i>	2½
9 — YES! THE DIE IS CAST, <i>and</i> REST TROUBLED HEART.	<i>Ling.</i>	2½
10 — LA MANOLA.	<i>Henriem.</i>	2½
11 — WHY DO I WEEP FOR THEE,	<i>Wallace.</i>	2½
12 — LOVING I THINK OF THEE	<i>Duke.</i>	2½
13 — BY THE SAD SEA WAVES	<i>Benedict.</i>	2½
14 — THOU HAST CAST OFF THE HEART	<i>Farrenberg.</i>	3½

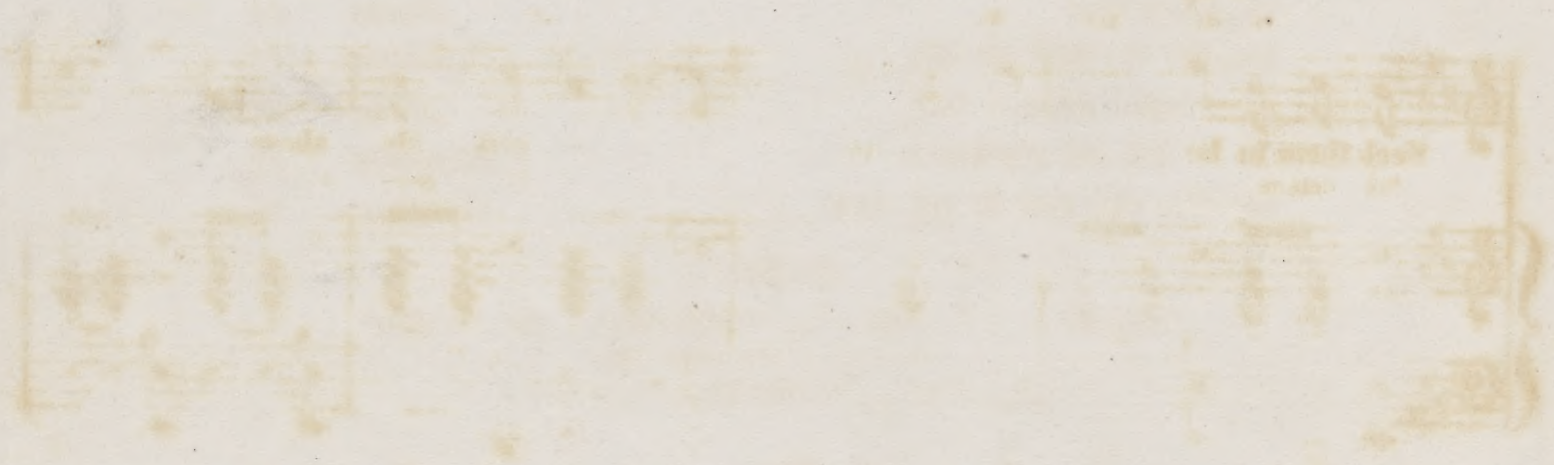

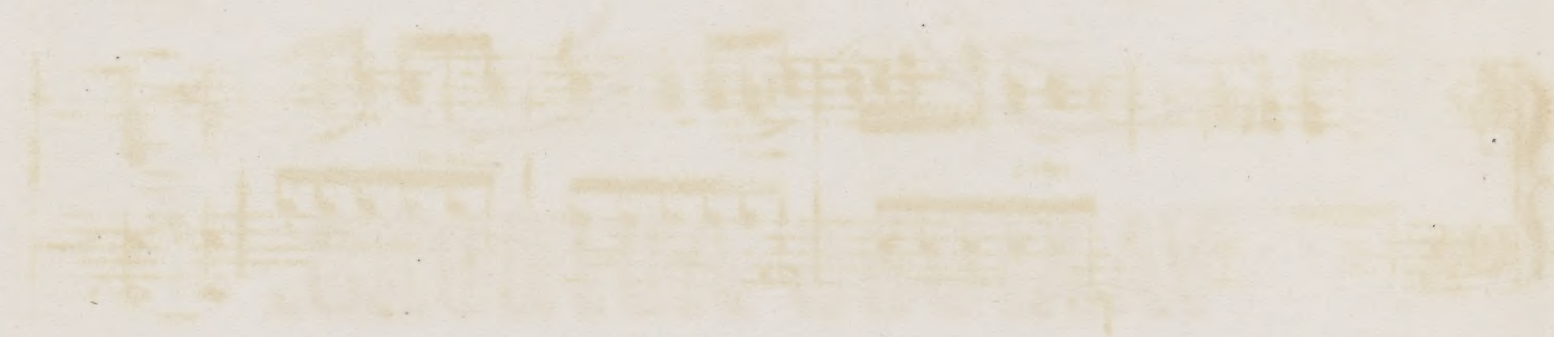
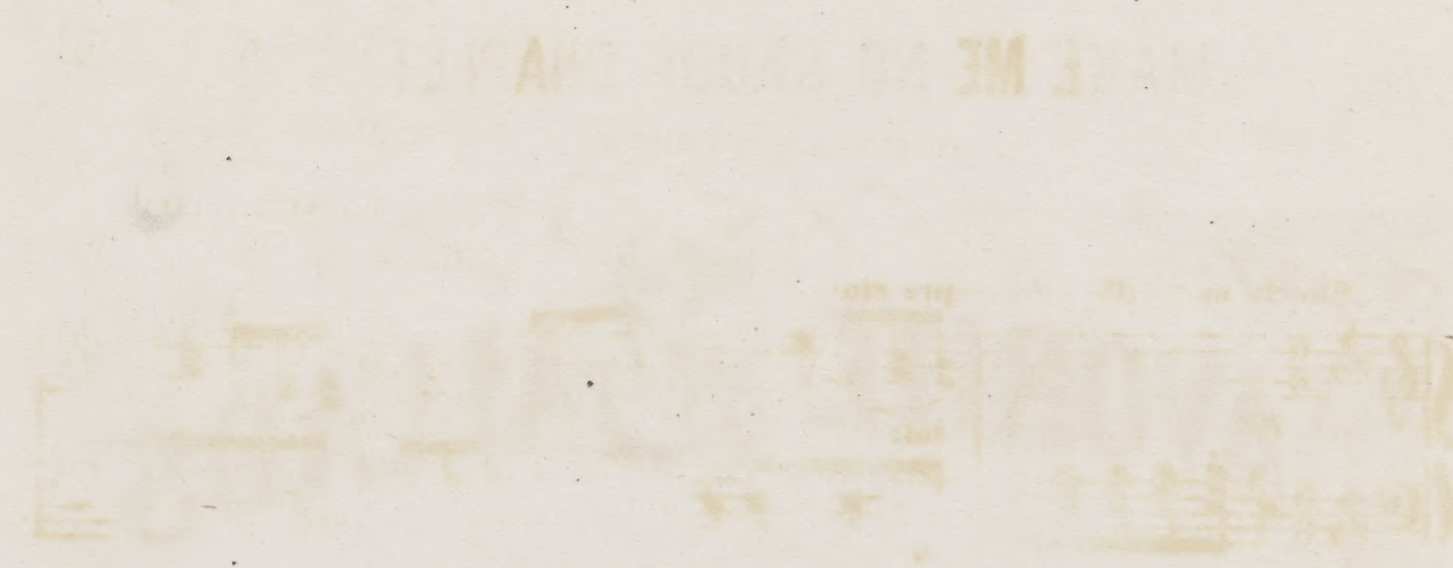
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MAKE ME NO GOOD-TEMPERED



3

FERN AN NAPELS.

ARRANGED BY CALCOTT.

Slowly and with much expression.

pp

dol:

The first system of the musical score for 'The Swan Song' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. It begins with a whole rest, followed by a series of eighth notes and a half note, with a 'dol:' (dolce) marking above the first measure. The lower staff is in bass clef with the same key signature and time signature. It begins with a quarter note, followed by a series of eighth notes and a half note, with a 'pp' (pianissimo) marking above the first measure. The system concludes with a double bar line.

A musical score for a piano piece, likely a transcription of a folk song. The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is in 2/4 time. The score consists of five measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a quarter note B4, followed by a half note G4. The bass staff has a half note G2. The second measure has a treble staff with a quarter note A4, a quarter note B4, and a quarter note C5, followed by a half note A4. The bass staff has a half note A2. The third measure has a treble staff with a quarter note B4, a quarter note C5, and a quarter note D5, followed by a half note B4. The bass staff has a half note B2. The fourth measure has a treble staff with a quarter note C5, a quarter note D5, and a quarter note E5, followed by a half note C5. The bass staff has a half note C2. The fifth measure has a treble staff with a quarter note D5, a quarter note E5, and a quarter note F5, followed by a half note D5. The bass staff has a half note D2. The word 'cres:' is written above the second measure of the bass staff. The score is written on aged, slightly yellowed paper.

es - ser figliuol cre - de - - i
in pre - da a duol di mor - - te,

Weave it of sim - ple flow - ers,
bei ei - nem Fi - scher Paa - - re

vis - si i prim' an - ni mie - - i
al - la vo - lu - bil sor - - te;

Af - ter the gen - tle show - ers:
floh'n mei-ne Ju - gend Jah - - re

Handwritten musical score for 'Lied der Nachtigall' by Franz Schubert, measures 1-4. The score is written on two staves. The upper staff uses a treble clef and a key signature of two flats (B-flat and E-flat). The lower staff uses a bass clef and the same key signature. The music features a melody in the upper staff with eighth and sixteenth notes, and a bass line in the lower staff with eighth and sixteenth notes. The notation is in a cursive, handwritten style typical of the early 19th century.

quando un guer-rie-ro in - co - gni - to
ma stan-caal - fin d'op - pri - me - re

ve - ne d'in - gan - no a trar - - mi,
un' al - ma scon - so - la - - ta

Bring me no dark red ro - - ses,
da kam ein frem - der Rit - tersmann,

Gay in the sun - shine glow - ing,
das Dun - kel zu ver - scheu - chen

mi diè ca - val - lo ed ar - - mi, e un fo - gliò a me la - scio.
si mostra a me pla - ca - - ta e tre - gua o mai mi da.

Bring me the pale moss-rose - bud, Be - neath the fresh leaves growing.
er liess mir Waf - fen rei - - chen und gab ein Schrei - ben mir.

cres:

cres:

e - ra mia madre, ah! mi - se - ra!
Ah! non can - giar - ti in - sta - bi - le,

mia ma-dre che scri -
o dea pos-sen - te e

Bring not the proud-eye'd blos - - som,
ich las der mut - ter Kla - - gen

Darling of Eas - tern
sie ward von ei - nem

dim:

pp

- ve - - a
ca - - ra,

di rio pos - sen - te vit - ti - ma per
mille io pro - met - to vit - ti - me a

daugh - - ters,
Gros - - sen

Bring me the snow - y li - - ly,
in ih - rer Un - - schuld Ta - - gen

se per me te - me - a
te sve - nar sull' a - - ra,

di non par - lâr ne chie - de - re
se la mia ma - dre strin - ge - re

Floating on si - lent wa - ters:
getäuscht, ent - ehrt, ver - stos - sen

Gems of the low - ly val - ley,
ihr bangte für mein Le - - ben

il no - me su - o qual' e - - ra
al - fin io posso al se - - no

cal - da mi fè pre - ghie - - ra
sol ques - ta vol - - ta al - me - - no

Buds which the leaves are sha - ding,
drum sollt ich nie es wa - - gen

Lilies of peace - ful wa - ters,
nach seinem Stand zu fra - - gen und

ed ob - be - di - ta io l'ho
il tuo fa - vor mi dà

cal - da mi fè pre - ghie - - ra
sol ques - ta vol - - ta al - me - - no

Emblems be mine un - fa - ding.
ger - ne ge - horecht ich ihr

Lilies of peace - ful wa - ters,
dies ward mir auf - ge - tra - gen und

ed ob - be - di - ta io l'ho.
il tuo fa - vor mi dà.

Emblems be mine, be mine.
ger - ne ge - horecht ich ihr.

